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# THE DECORATOR AND FURNISHER.

## USES FOR CREPE AND CRINKLED PAPER.



ALTHOUGH it may be said that crepe and crinkled tissue papers are just now being sold by the mile, few people have an idea of the innumerable purposes they are adapted to besides that of making lamp and candle shades and flower-pot covers. The crepe paper in particular is so very strong that it will take a needle and thread through it without becoming torn, hence it can be tacked up into folds, plaits and

killings, or gathered into ruchings and puffings. The crinkled paper being less finely crumpled, can scarcely be utilized for these more elaborate trimmings, but is generally used as a foundation upon which is laid the folds and draperies made of crepe paper. A fire-proof make of crepe and crinkled paper was recently brought out for lamp and candle shades, and has the advantage of merely smouldering should it come into contact with the flame, instead of breaking into active blaze. This make is rarely seen in the shops, but its merits are so great that purchasers would do well to ask for it, and to save all risks of accidents by using it.

The paper is sold in rolls, two of which are supposed to be the right quantity for a shade for a duplex lamp, and are each joined into a round for the purpose. One roll is generally laid inside the other, the paler serving as a lining for the darker shade. For a small lamp about 4 inches will probably have to be cut away from the width of the paper, but this must depend upon the style of shade that is required. A row of gathering stitches should be run along the paper 5 or 6 inches below the upper edges. These stitches are drawn up to the size required to fit the brass ring of the frame which holds the shade, and are hidden by a band and a bow of ribbon into which is often passed a spray of artificial flowers, grasses or some similar decoration. In some cases the cut edges of the shade are smoothed out, so that they set very full like a frill, and the gofferings thus made are often all sufficient to hide the stitches of the gathering. There is literally no limit to the ways in which the paper may be smoothed out, folded up and pinched together to give variety to the shades, many of which are made up of so many layers of paper, and are so much flounced and fullied out that they become at last almost like enormous balls of puffing and frills.

Candle shades are made on exactly the same plan as the lamp shades, but, of course, they require less fullness, even when the difference in size is taken into account. They are always lined with talc to lessen the risk of their taking fire. Colossal roses, dahlias, carnations, poppies, daisies and many other flowers are often used as candle shades, made up simply on a wire stem, and finished with two or three leaves. These are hung to the brass ring, or clip, which is used for the ordinary round shades. Flower pot covers are made much in the same way, the frill being placed at the lower edge.

Crinkled papers lend themselves well to the renovation of last season's fire stove ornaments, whether these are of card board, or laths of wood or bamboo. If the former a covering of crinkled paper and over it a drapery of crepe, caught up where necessary with ribbon, of cord and tassels have a very pretty effect. With a wooden or bamboo foundation the scarf alone is wanted without the covering of crinkled paper.

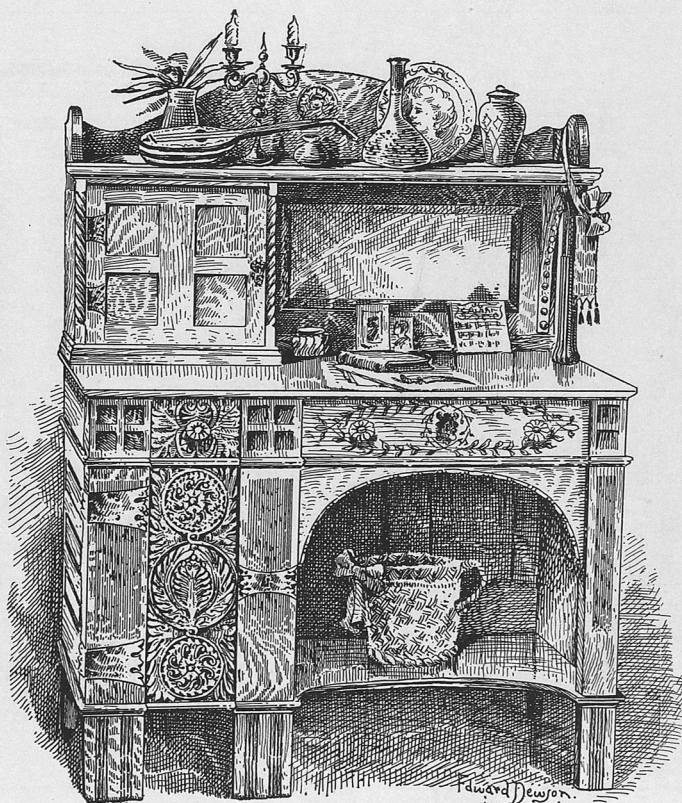
Japanese sunshades

are easily covered. A roll of paper will be needed, gathered as if it were to be made into a lamp shade but nearer the edge. This is drawn up very closely and is gummed round the short stick in the middle of the shade, this being then open. The rest of the paper is taken across the sunshade to the edges, and is there arranged into small plaitings or flutings. Another way of managing such a sunshade is to cover it first with crinkled paper, pasting it on smoothly. Then the crepe paper is arranged outside in the manner above described, and instead of being allowed to set into flutterings, it is caught up into draperies, in four or five places round the shade, so as to show the first cover, which would be of totally different character.

A new idea is to cover Japanese sunshade so as to make it look like an enormous flower. The first cover is cut in the usual way, and over it is placed a second, third, fourth and fifth according to the size of the shade, each one

being somewhat smaller than the last. These layers are all gathered up together and are fastened to the centre of the shade. The different layers require fixing into place all over the sunshade, the edges being smoothed out into gofferings. Another way is to fringe the edge of each layer, and thus to give a sufficiently good imitation of a chrysanthemum; while yet another idea is to cut them out into broader sections, or in scallops, according to the flower that is wanted.

Most dainty garden hats are to be made of crepe paper, which can either serve for the trimming of an ordinary straw or crinoline shape, or can itself be made over a light foundation of wire. These hats are very dainty when made in delicate colors, and are light and cool, but are essentially fair weather friends, a very few drops being enough to ruin them,



LADIES' WRITING DESK IN OAK, DESIGNED BY EDWARD DEWSON.

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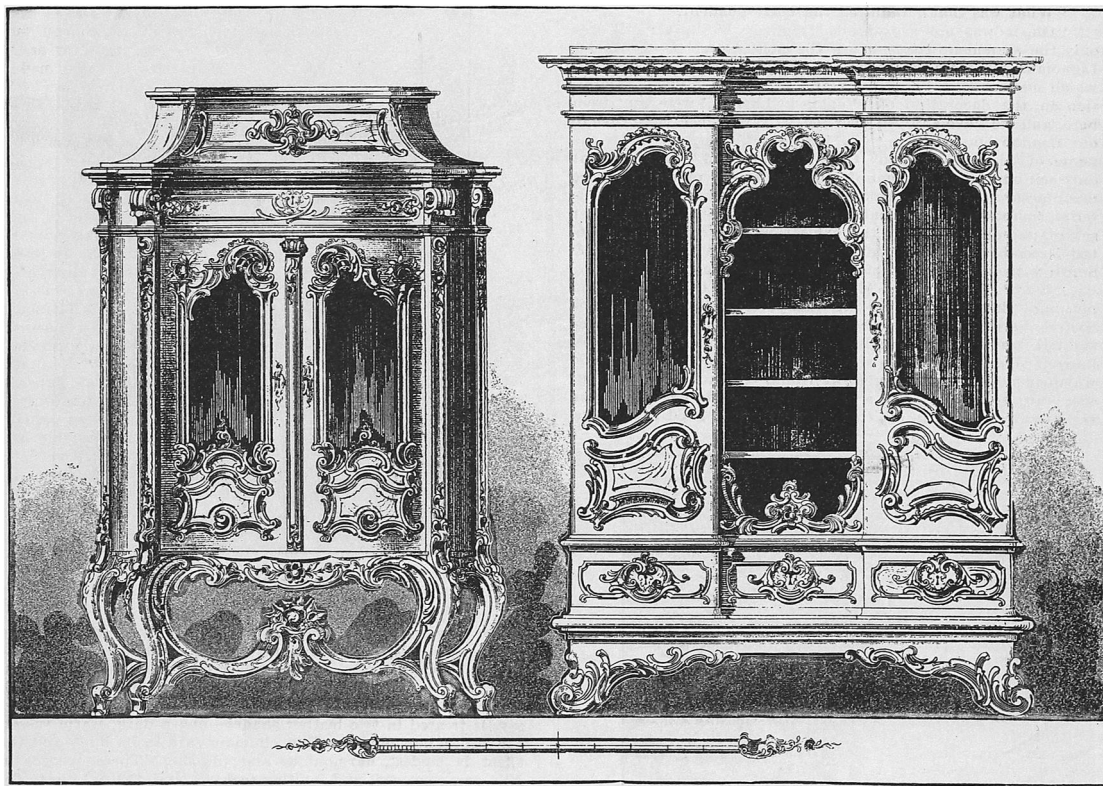
The Parisians have been quick to see the suitability of these papers for dresses, and have given balls at which all the guests were attired in fancy costumes made of this material. An extra wide make of crepe paper is to be had especially prepared with a view to its use for decoration of ball rooms, bazaar stalls, house boats, summer houses, and for curtains and blinds of all kinds that are required for ornament and not use.

Screens lend themselves admirably to covering with crepe especially as this material may be striped or spotted with color or bronze, gold, silver or other metallic paints, which causes it, seen from a little distance, to have exactly the appearance of an Oriental woven material.

Among the smaller articles to be made, or at any rate trimmed with crepe and crinkled paper, are table-napkin rings, serviettes for picnics, mats and doilies, menu cards, toilet tidies, and wall-pockets of all kinds, calendars, besides almost all the white wood frames, easels and brackets sold for paint-

pearance. This is partly owing to want of care in the making up, partly the lack of taste, which, unfortunately, can never be taught where it does not naturally exist. As far as coloring goes, the paper is almost perfect, and it is by no means necessary for the articles made of it to offend by reason of their garish tints. Among some hundreds of shades and colors it would be strange, indeed, were not some sufficiently subdued not to clash with the most daintily furnished room. These artistic shades are rarely to be had of the retail dealers, but they can obtain them should the purchaser make a special point of having tints that are not in stock. Color cards are to be consulted at most places.

A HANDSOME quilt with design of conventionalized carnations is made of white linen damask. The pattern is boldly drawn; a bird occupies the center, and this and some over-



CABINETS IN THE ROCOCO STYLE, DESIGNED BY ANTON HUBER.

ing upon. Delicate little ruchings encircle many of these things, others are decorated with tassels, and pompons, bows and fringes. Antiquated baskets may be made up like new, and cardboard boxes are easily transformed into attractive and useful knickknacks by being carefully decorated with paper. An old muff box, in particular, can be converted into an excellent receptacle for waste paper by covering it first inside and then out with crinkled paper, and arranging over this round the edge a founce of crepe, caught up here and there with a large, full rosette. A small twist or plait of crinkled paper should be gummed round the inside edge of the box.

While these papers are adapted for such a variety of fancy knickknacks, which are quite successfully and universally admired, it must be confessed that by far the greatest proportion of those made by amateurs are tawdry and rubbishy in ap-

pearance. This is partly owing to want of care in the making up, partly the lack of taste, which, unfortunately, can never be taught where it does not naturally exist. As far as coloring goes, the paper is almost perfect, and it is by no means necessary for the articles made of it to offend by reason of their garish tints. Among some hundreds of shades and colors it would be strange, indeed, were not some sufficiently subdued not to clash with the most daintily furnished room. These artistic shades are rarely to be had of the retail dealers, but they can obtain them should the purchaser make a special point of having tints that are not in stock. Color cards are to be consulted at most places.

hanging fruit gives a quaintness all its own to the quilt. As for the coloring, red and terra cotta shades preponderate, but they are toned with pale yellow and golden green. Soft, white linen canvas makes a charming sofa back, and chairbacks, too. The former is decorated with detached upright flower sprays in terra cotta, yellow-green, gray-blue and golden brown shades; there is a narrow border along the bottom, and a simple hem to finish it. Single and double chair backs seem to be equally popular, but there is a poverty about the single ones of all kinds; no matter how rich the material may be, both ends should be embroidered. Surah chairbacks are the prettiest to be found; satin is showy for the purpose, and silk tussore does not throw up embroideries well. Those made of white linen canvas are charming for drawing-rooms when handsomely embroidered.